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THE DECORATOR AND FURNISHER.



HOME-MADE OTTOMANS.

GET a wine or spirit cask of medium size, one holding about half or two-thirds as much as the ordinary barrel is best; saw it in two equal parts or saw a section out of the middle if it is too high to suit the fancy or convenience of the owner. The staves are quite thick and may not develop a tendency to straighten out, but to guard against this possibility, drive double-pointed matting tacks of large size in such a way that they will hold the staves together, one point entering each stave. The joining may be followed both inside and outside, or merely upon the one side, according to fancy. The double row makes the job stronger, and if it is well done all through it will last for years.

Eight pieces of wood two inches square must be sawed at the ends to fit the angle of the staves and bottom of the tubs, and placed upright against the inside of the staves at regular intervals and securely fastened with medium-sized screws. Saw a couple of pieces of inch board in the shape of a barrel head, and set them inside of the tub, nailing them firmly to the upper ends of the supporting strips, upon which they should rest. When they are done the boards should be about four or five inches below the upper edge of the tub. Do not fail to fasten these cross bars securely, as upon their stability the success of the entire job depends.

Upon these cross pieces a platform must be made the size of the inner circle of the tub. It may be of lighter boards than the cross pieces, but should be fairly strong and fastened firmly to the cross pieces with medium-sized nails; those known to the trade as "6's" are desirable. Next get a number of springs, such as are used by upholsterers, place them upon the platform as closely as your patience and willingness to buy springs will admit of—five will answer, more will do better—but they should not be set close enough to come in contact when pressed down. There are fasteners that are not unlike matting tacks, save that the points are barbed. They should be used to attach the springs to the platform, one point being put into each side of the wire and nailed fast. Use quite a number of them; the work will pay the difference in strength. Then get some strong twine—heavy hemp packing cord is suitable—and tie the springs at equal distances from each other, and fasten the ends of the cords to the inside of the staves. The best way to do this is to drive a large barbed double tack into the inside of the tub, just where the fastening should come; draw the cord through it, then put the end through again, and pull it until it is quite taut. Hold it firmly and drive the tack entirely into the wood.

Care must be taken not to cut the string with the blow. A little practice is the best guide. These strings should cross each other in every direction, with a turn around the spring wherever it is exactly in a line; do not pull the coil of the spring either up or down with the cords, merely make it perfectly steady from all sides. There should be at least three rows of cords intersecting. The upper one must go over the tops of the springs, which will stand several inches above the staves. This upper net-work of cords may be tacked upon the outside of the tub, some inches below the top.

If the amateur upholsterer has a fair amount of the quality known as "gumption," a spring edge may be made by running a band or hoop of wire or a strip of very light wood around the edge, just outside of and below the edge of the springs, balancing and attaching it firmly with the cords, first covering it with burlaps or canvas and a little excelsior, and stitching it firmly below the band or hoop. When this is done the troublesome part is over.

Cover the springs with a piece of burlap or coffee sack—any coarse stuff will do—then make a curtain two or three inches thick, with the upper covering considerably larger than the lower one. Lay this upon the burlaps cover and tack the large upper cover smoothly upon the circumference of the tub. An outside cover may be selected either of cretonne, carpet, or any upholstery goods. If a heavy fabric is used it will be well to cut it in four, six or eight slightly wedge-shaped pieces, and join them neatly. Thin goods may be laid in pleats or flutings and tacked at the upper and lower edges. The seat cover should be similarly treated. If of thick goods, cut a round piece and make a band, after the fashion of a round box cover, then draw it over the cushion and tack it firmly with upholsterer's tacks. Finish the joinings and edges with furniture gimp, put on with round-headed gimp tacks. Now bore four holes in the bottom of the tub in such a way that they will strike four of the supports. Get ordinary furniture casters that drive in, and set them in the holes, securing them with wedges if necessary.

When finished, if care and skill have entered into the work, these ottomans are very handsome, comfortable and durable.

INK lines requiring erasure in the tracing of designs are best removed by rubbing with a piece of finest sand paper, the edges of which have been turned up so that it assumes a button form.

INLAID tortoise shell may be made to appear red or blue by painting either color on the surface of the wood in which it is embedded.



DESIGN FOR EMBROIDERY ON PLUSH.

Embossed plush is the basis of this design. The color should be generally of a medium or light tone. The dark shades are done in seal brown aniline and the high lights in white cake color. The white should be laid quite thickly on the surface for the lightest parts and grow thinner for those less prominent. An artistic taste will suggest many pretty modifications of these methods. Various colors may be used and many of the paints employed for "Lustra" painting will be found available. This pattern is especially desirable for mantel lambrequins and places where there will be little contact to wear the color off.